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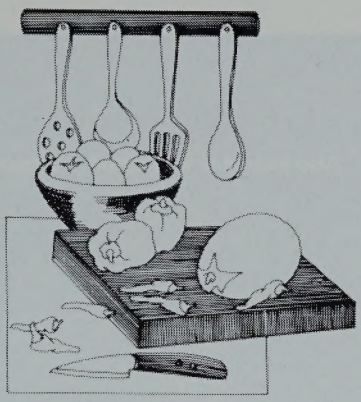

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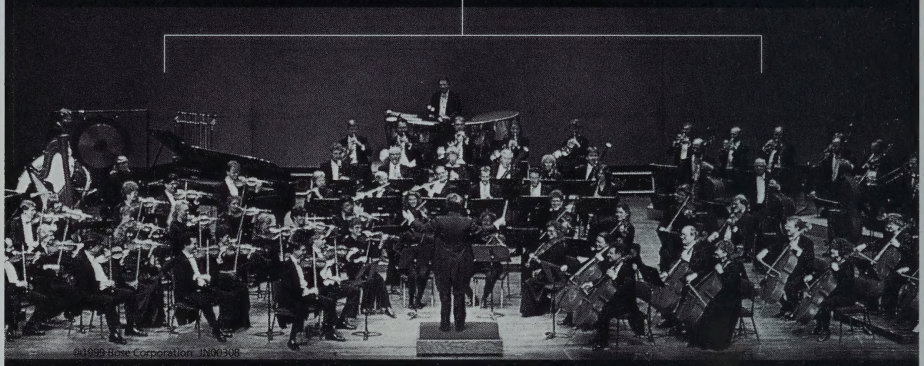

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1999-2000 Season

Friday, December 3 at 7:30 p.m. • Sunday, December 5 at 3:00 p.m.
Saturday, December 4 at 2:00 p.m. • Monday, December 6 at 7:30 p.m.
Symphony Hall

Andrew Parrott, conductor

George Frideric Handel
[1685-1759]

MESSIAH

(arranged by Wolfgang Amadé Mozart)

PART THE FIRST

—Intermission—

PART THE SECOND

—Pause—

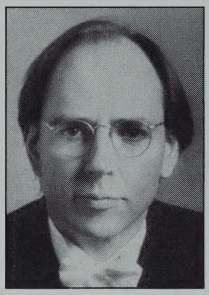
PART THE THIRD

Karina Gauvin, soprano
Jennifer Lane, mezzo-soprano
John Elwes, tenor
Brett Polegato, baritone

These performances are being recorded live on Arabesque Recordings for future release. The audience is politely requested to turn off all electronic watches, paging devices, and cellular phones during the performance and to kindly remain seated during the "Hallelujah" Chorus.

Artist Biographies

Andrew Parrott, Conductor



An active orchestral and operatic conductor throughout the globe, Andrew Parrott has been director of the Drottningholm Baroque Ensemble since 1996. Mr. Parrott is best known for his pioneering recordings of pre-classical repertory, principally with his own Taverner Consort, Choir and Players. He conducted H&H's *Classical Valentine* concerts during the 1996-1997 season to rousing critical acclaim. Engagements in the 1999-2000 season include a concert performance of *Dido and Aeneas* in Frankfurt and *Missa Solemnis* in Lucerne. Last season, Mr. Parrott conducted *Messiah* in Switzerland, *The Marriage of Figaro* in Japan and Canada, and a Mozart festival in Barcelona. In the contemporary realm, he served as assistant to Sir Michael Tippett, and conducted the first performance of Judith Weir's *A Night at the Chinese Opera.* Mr. Parrott recently published the third in a series of articles on Bach's choir, and is the co-editor of the *New Oxford Book of Carols* (1992).

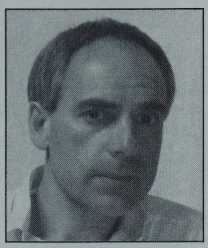
Karina Gauvin, Soprano

Karina Gauvin made her H&H debut earlier this season as Iris in Handel's *Semele.* Current season highlights include a Handel recording with Les Violons du Roy in Quebec City, a debut with the Victoria Symphony in Britten's *Les Illuminations*, and a "Music from Naples" program with Les Idées Heureuses. Ms. Gauvin has given recitals at the Royal Opera House (Covent Garden), Wigmore Hall (UK) and the Bishopsgate Hall in London. Recordings with Analekta include *Notenbüchlein für Anna Magdalena Bach*, Beethoven's *Egmont* with L'Orchèstre Metropolitain, and a program of Vivaldi motets, which was nominated for a 1997 Juno Award.

Jennifer Lane, Mezzo-Soprano

Performing repertoire ranging from the early baroque to the work of modern composers, Jennifer Lane is recognized internationally for her work in opera, concerts, and recordings. Career highlights include appearances at the Göttingen Handel Festival with Nicholas McGegan in *Ariodante*; the title role in Augusta Read Thomas' opera *Ligeia* with Mstislav Rostropovich in Evian, France; and the dual roles of Dido/Sorceress in *Dido and Aeneas* with the Mark Morris Dance Group, produced for Bravo television. She has made over two dozen recordings on various labels and serves on the faculties of Stanford University, the Lake Placid Institute, and the Amherst Early Music Festival.

John Elwes, Tenor



John Elwes is known for his extensive repertoire, ranging from Monteverdi, Rameau, Bach, and Handel to Mozart, Schubert, Schumann, Fauré, and Britten. Recent stage performances include the title roles in Monteverdi's three extant operas: *Orfeo, L'Incoronazione di Poppea,* and *Il Ritorno d'Ulisse*; the title role in Rameau's *Pygmalion*; Elmiro in Vivaldi's *Dorilla in Tempe*; and Alessandro in Mozart's *Il Re Pastore.* Mr. Elwes's solo recitals encompass Elizabethan song with renaissance lute, seventeeth-century music with baroque harp, lieder and chansons with piano, as well as contemporary music with guitar. He has participated in more than 100 recordings, among them Dowland's *First Book of Ayres* on Vérany, Monteverdi's *1610 Vespers* on BMG with Frieder Bernius, and Purcell's *The Tempest* on Archiv with John Eliot Gardiner.

Brett Polegato, Baritone

A recipient of the distinguished William Matheus Sullivan Foundation Grant for opera, Brett Polegato has been praised by judges and audiences alike. Engagements this season have included *Les Pêcheurs de Perles* with Calgary Opera, Monteverdi's *L'Orfeo* with Opéra de Nancy, *Pelléas* with Opéra du Rhin in Strasbourg, and a debut at La Scala as Ned Keene in Britten's *Peter Grimes.* The 1998-1999 season featured performances of *Messiah* with both The Toronto Symphony Orchestra and the National Arts Centre Orchestra, as well as Bach's "Coffee" and "Peasant" Cantatas with Tafelmusik. Mr. Polegato's recordings include the five Canticles of Benjamin Britten, and Kalman's *Die Herzogin von Chicago* on Decca under the baton of Richard Bonynge.

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Krista Buckland Reisner
Elizabeth Field

Violin II
Judith Eissenberg*
Etsuko Ishizuka
Anne-Marie Chubet
Julia McKenzie
Judith Gerratt
Peter Kupfer

Viola
David Miller*
Laura Jeppesen
Susan Seeber
Barbara Englesberg

Cello
Karen Kaderavek*
Alice Robbins
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Trumpet
John Thiessen*
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Robert Couture*
Don Davis
Brian Kay

Timpani
John Grimes

Fortepiano
James David Christie

**principal*

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The Cabot Family Chorusmaster Chair

Soprano
Gail Plummer Abbey
Kandace Anastasia
Elizabeth J. Brant
Marilyn Bulli
Anne Harley
Silvia Irving
Sharon Kelley
Mara Luzzo
Jill Malin
Carol Millard
Candace Zaiden

Alto
Marylène Altieri
Katharine Emory
Susan Byers Paxson
Kamala Soparkar
Letitia Stevens
Susan Thomas
Susan Trout

Tenor
James DeSelms
Gerald Thomas Gray
Stuart M. Grey
Murray Kidd
Christopher Marrion
Randy McGee
Arthur Rishi

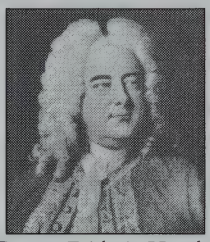
Bass
Peter Gibson
Herman Hildebrand
Kyle Hoepner
Brett Johnson
Bruce D. Lancaster
David McSweeney
Clifford Rust
Damian Savarino

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Mozart's Encounter With Handel

Robert Mealy

In these days of the late twentieth century, we are in the privileged position of being free to wander through the entire history of art. Our concert halls are filled with sounds of other times and eras, and even the institutions we have thought to be our "mainstream," like large symphony orchestras, we now realize are continuing their own early twentieth-century "historical performance." The pleasure that we take in this access to the past is a very new phenomenon; until this century, modern music was the only interesting thing to hear, and the music of the past was treated with reverence and interest, but rarely performed.



George Frideric Handel

Of course, there were always a few connoisseurs who savored the sounds of the "ancient music" of the previous generation. W.A. Mozart heard one of these, the polymath Georg Vogler, preparing a performance of Part I of *Messiah* when Mozart passed through Mannheim in 1777 as a young man on tour. Another far more important, and far more respectable, lover of old music was to occupy a significant place in Mozart's life once he moved to Vienna. This was Baron Gottfried van Swieten, the son of Empress Maria Theresa's personal physician. When Mozart first met him in 1782, the Baron had already served as a diplomat in England and Berlin, and returned to Vienna to oversee the Imperial Library and to serve as President of the Court Commission on Education and Censorship. He was a highly influential person in the court hierarchy, and, quite surprisingly, he was a gentleman with an extraordinary passion for the music of Bach and Handel.

Mozart made van Swieten's acquaintance soon after his arrival in Vienna, when he began to attend the Baron's weekly Sunday afternoon musical salons. These occasions featured readings from the Baron's copious music library, often of works by Handel or C.P.E. Bach that the Baron had acquired during his diplomatic missions. It was for these music parties that Mozart arranged several of J.S. Bach's four-part fugues as string quartets, the better to hear the ingenious counterpoint. Handel's larger works were also attempted, but here clearly something was lacking: for van Swieten and his circle, the genius of Handel's music lay as much in its striking effects as in its craftsmanship, and this could only be realized by performance with the appropriate forces.

Van Swieten first tried out the idea of presenting full-strength Handel to the Viennese in 1779, when he persuaded the Tonkünstler Sozietät to put on a considerably altered *Judas Maccabeus.* Unfortunately, the performance did not raise very much money; as the organization was a charity for the widows and children of musicians, this was clearly a drawback. He then began a series of private concerts, forming a "Society of Associated Cavaliers" with several members of the nobility. Starting in 1786, the Society would present one large oratorio each year in the spacious

chambers of one of its noble members, followed by a public performance in the Nationaltheater or the Jahn Rooms. These would feature the finest singers in town, along with an excellent and well-rehearsed orchestra.

In 1787, Mozart began to direct the Society's performances, and soon began to conduct large-scale works by Handel, having first reworked them himself. Over the next few years, he would revise *Acis and Galatea* (1788), *Messiah* (1789), and finally *Alexander's Feast* and the *Ode for Saint Cecelia's Day* (1790). His version of *Messiah* was first performed at the Palffy Palace, home of Count Johann Baptist Esterhàzy, with a very distinguished lineup of soloists, including his sister-in-law Maria Aloysia Lange, the alto Katharina Altomonte, the tenor Valentin Adamberger (whom Joseph II thought "incomparable"), and bass Ignaz Saal. All this is scribbled on one of the extant libretti printed specially for the occasion. The program also indicates that Mozart conducted the orchestra and soloists while Ignaz Umlauf directed the choir (which, perhaps for reasons of space in Esterhàzy's palace, numbered only twelve).

Although Mozart's adaptations were undertaken with the greatest respect for Handel's craftsmanship and genius, the amount of reworking that Mozart engaged in merited each of these works its own number in the Mozart catalogue.

Although Mozart's adaptations were undertaken with the greatest respect for Handel's craftsmanship and genius, the amount of reworking that Mozart engaged in merited each of these works its own number in the Mozart catalogue. At this performance we will thus hear *Messiah*, K572. Or rather *Der Messias*, as van Swieten was careful to translate these works by a great German into his native tongue. Mozart was provided a copy of the score with wind staves left blank for his additions, and with a German translation underlaid. This was largely the work of Christoph Daniel Ebeling, who also drew on the enormous epic poem of the same name by the *empfindsamer* poet Klopstock.

Mozart's reworkings are what literary critics would call a strong reading of Handel's text: they intensify Handel's effects and enrich an orchestration that, even by Handel's own standards, was strikingly minimal. Unlike many other adapters of Handel at the time (and later), Mozart essentially trusted Handel's sense of drama and pacing. He commented to a friend that "Handel understands effect better than any of us; when he chooses, he strikes like a thunderbolt ... though he often saunters, in the manner of his time, there is always something there."

In fact, Mozart chose to cut only a few items: the chorus "Let all the angels of God" disappears, along with what van Swieten considered a "cold" aria in Part III, "If God be for us," which is replaced by a brief recitative, probably to heighten the dramatic sweep of the last section. Apart from those cuts, the only aria Mozart significantly re-works is the famous trumpet aria, here "The trumpet shall

Why da capo?

Those who haven't grown up around a Baroque opera house may be forgiven for wondering why on earth singers keep repeating themselves in arias. Why the da capo? Well, the answer lies partially in the word "aria" itself. At first, "aria" was just another way of identifying a good tune, or a particular style of song; the English word "air" still has the same sense. By the late seventeenth century, two ways of singing were starting to dominate both operas and oratorios: "recitative," where the singer "recites" the text in music, and "aria," where the singer gets a tune. Tunes generally have verses (think of ballads, after all) and verses are organized patterns of words. One very popular pattern for the aria in the later seventeenth century was an ABA form, where we return to the top ("da capo") of the verse after a contrasting middle part. This balanced symmetry was very appealing to the eighteenth-century imagination as a kind of architecture in sound. But unlike architecture, of course, music moves in time; it's never quite the same to go back to the beginning, especially after what's happened in between! So the da capo is not only a chance to hear some beautiful music again, it's an opportunity to hear it in light of what came between, and to hear it further transformed by the artful ornaments and cadenzas of the singer.

—*Robert Mealy*

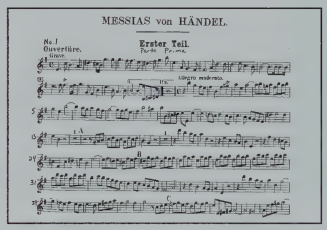
sound." Alas, by this time the great clarino technique of the baroque trumpet had gone, and trumpeters were more used to playing straightforward triadic figures than high melodic lines. Mozart recast this aria twice before settling on a version that removes most of the trumpet's solo material and gives what is left to the horn, which still boasted a virtuoso tradition. Mozart seems to have found the whole aria problematic, and ended up cutting out its lengthy middle section altogether.

Wolfgang Amadé Mozart

What makes *Messiah* into *Der Messias* has less to do with Mozart's cuts than with the extraordinary orchestral additions that he introduces. Some of these may not be so immediately striking: the doubling of the lower choral parts by trombones, for instance, which continues a standard Viennese church-music practice. But what is immediately apparent, and quite astonishing, is how Mozart transforms the textures of Handel's arias. What had been a simple orchestration of strings, two oboes, and bassoon, with occasional trumpets and timpani (a model of restraint for Handel) is now something much more complex.

Echoes of the *Magic Flute* or of *Don Giovanni* abound in the filigree of woodwind writing that Mozart works around Handel's supple string lines. (Listen especially for the deft commentary Mozart invents for the bassoon.) These additions often elaborate imaginatively on Handel's harmonies, and in some cases even alter the pacing of the soloist. Mozart tends to compose through the empty bar intended by Handel for a singer's cadenza, leaving the singer little time for anything but a trill, and even there the soloists may well find themselves trilling along with some newly accompanying woodwinds.

What is interesting about many of these additions is that they make vivid a side of Handel's religious music that we tend to forget: in fact, *Messiah* owes as much to the traditions of opera seria as to church music. (One of Handel's librettists described the oratorio as a genre "in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage.") The world of the opera seria, after all, was still very much alive and well in Mozart's Vienna, albeit significantly transformed in its harmonic language. So it is in some ways more enlightening to hear Mozart's additions reveal "Why do the nations" (for example) as the rage-aria that we have forgotten it is, even if somehow the specter of Donna Elvira or the Queen of the Night lurks behind the sacred tableau.



Mozart's arr. of Handel's *Messiah*, violin score

Of course, part of the reason Mozart's reworkings succeed so well is because he is a masterful composer, and much of his mastery is in recognizing the power of Handel's effects and leaving many of them untouched. Most of the accompanied recitatives are left as Handel composed them, as is the overture itself (with only the addition of brass to double the string parts in the opening section). And the choruses generally receive only reinforcement from the brass and winds. But there is no doubt that Handel has been made to speak with a fairly thick Viennese accent. The question of how appropriate this adaptation might be was raised only when Mozart's version (with further additions by Hiller) arrived in the home of Handel and was performed in Covent Garden in 1805. There the Sun commented that "we entertain a very high respect for the genius of Mozart. but we also hold the unrivalled powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works that have obtained the sanction of time and of the best musical judges."

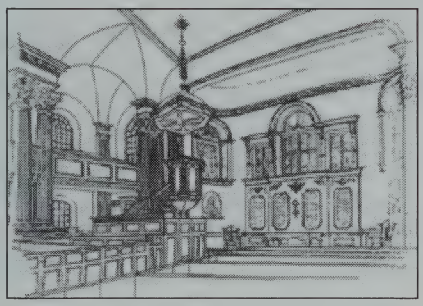
Times change, tastes change: soon the English were happily accepting a Handel of such colossal proportions and orchestrations that his "unrivalled powers" were very nearly drowned out in a sea of grandiosity. Now, of course, we enjoy a very different perspective, one where we can hear that all performances are historically informed, only some haven't realized it yet: a modern symphony performing Handel as they would Brahms is one tradition, a baroque orchestra giving an account of a particular eighteenth-century performance is another. Now we have the pleasure of a third way, a historically-informed performance of one great composer's encounter with another. And this has the best effect of all on us: it makes the music new to us again.

—Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society

Excerpts from Hallelujah, Amen!: The Story of the Handel and Haydn Society of Boston, *by H. Earle Johnson. Mr. Johnson describes H&H's inaugural concert, where its musicians performed excerpts from Handel's* Messiah.

Christmas Night, 1815 . . . .

". . . . An evening crisp and clear, watched over by a giant moon that shone on rooftops slanting down to frosty windowpanes with candles winking in the wind. Woodfires burned brightly, sending puffs of cheerful smoke curling out of chimneys. Streets were quiet in the hush of a winter's night. Only the birds were to be pitied, huddling on gray branches that traced strong outlines on the sky. Evergreens spoke of summer and winter, too, reminding all that this was a day of great joy in a season of sweet peace. . . .



Interior of King's Chapel, then Stone Chapel, Boston

"There was a concert at six o'clock on Christmas evening at Stone Chapel in School Street . . . The *Columbian Centinel* and the *New England Palladium* each had observed with paternal eye rehearsals of a group of singers and sent out word that this evening might be both "scientifik" and pleasing. Yet there was surprise in finding a throng of nearly one thousand persons to fill each boxpew to capacity and occupy every one of the special seats constructed in the aisles. Pressed closely together in the choir at the rear were one hundred singers—ninety men and ten courageous women, an orchestra of twelve, and the organist. Some of the men sang falsetto, taking the soprano and alto parts; there was nothing strange in that.

"What joy was here in this very long program of works from the most approved masters! . . . when the entire chorus at last rose to proclaim "The Lord Shall Reign for Ever and Ever" and go on to greater marvels of reverberant sound with "Hallelujah! For the Lord God Omnipotent Reigneth," one thousand hearts were filled to overflowing with praise . . ."

Why Not Stand?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, which did not occur in Handel's time, often prevents listeners from hearing some of his finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation—from initial subdued word-lessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—*Christopher Hogwood*

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Messiah, A Sacred Oratorio

Mozart orchestration
Original English text taken from the Scriptures by Charles Jennens

Les traducciones en Español del texto del *Mesias* se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

Chorus
And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

Recitative, accompanied (Bass)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

Aria (Bass)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

Soloists and Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

Recitative (Mezzo-Soprano)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew I, 23)

Aria and Chorus (Mezzo-Soprano)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah LX, 2-3)

Aria (Bass)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

Soloists and Chorus

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

Pifa

Recitative (Mezzo-Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

Recitative, accompanied (Mezzo-Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

Recitative (Mezzo-Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke II, 10-11)

Recitative, accompanied (Mezzo-Soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

Aria (Tenor)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

Recitative (Soprano)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

Aria (Soprano)
He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28- 29)

Soloists and Chorus
His yoke is easy, and His burthen is light. (Matthew XI, 30)

—There will be a fifteen-minute intermission.—

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Mezzo-Soprano)
He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

Chorus
And with His stripes we are healed. (Isaiah LIII, 5)

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Soprano)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Mezzo-Soprano)
Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Aria (Mezzo-Soprano)
Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)
He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

Aria (Soprano)
But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

Chorus
Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

Recitative (Mezzo-Soprano)
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? (Hebrews I, 5)

Chorus
The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

Aria (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

Chorus
Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

—There will be a brief pause. Please remain seated.—

PART THE THIRD

Aria (Soprano)
I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

Recitative, accompanied (Bass)
Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

Aria (Bass)
The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians XV, 52-54)

Recitative (Mezzo-Soprano)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

Duet (Mezzo-Soprano and Tenor)
O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

CHORUS
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

RECITATIVE, ACCOMPANIED (SOPRANO)
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

CHORUS
Amen.

CEREMONY OF CAROLS ONLINE
December 24, 1999—January 3, 2000

This holiday season, H&H will feature an exclusive, encore presentation of its *Ceremony of Carols* program online and free to the public at **www.handelandhaydn.org**, from **December 24, 1999 through January 3, 2000.** Log on and listen to the complete program or individual works.

Tickets to the *Ceremony of Carols* performances on Thursday, December 16 at 8:00 p.m. and Sunday, December 19 at 3:00 p.m. at NEC's Jordan Hall are still available at (617) 266-3605 or www.handelandhaydn.org.

H&H Biographical Timeline

March 4, 1815:	The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
December 25, 1815:	First public performance given at King's Chapel in Boston, includes excerpts from Handel's *Messiah.*
April 1, 3, 4, 1818:	First complete performances of Handel's *Messiah* in America.
December, 1854:	The Society begins its annual performances of *Messiah,* which continue to this day.
December, 1929:	Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord in *Messiah.*
1967:	Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
1985:	The H&H Education Program is established to serve young people with limited access to musical performance.
June 30, 1986:	Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.
January, 1988:	Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
April, 1996:	H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo.* The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
March 19 & 21, 1999:	H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace.*

Upcoming Concerts: 1999-2000 Season

At Symphony Hall

Jazz/Baroque Celebration

Friday, January 14, 2000 at 8:00 p.m.
Sunday, January 16, 2000 at 3:00 p.m.

The Joshua Redman Band
John Finney, conductor
Daniel Stepner, violin
Steven Hammer, oboe

J.S. BACH: Concerto for Oboe and Violin, BWV 1060
MARCELLO: Oboe Concerto

This season's Jazz/Baroque "crossover" pairs the great jazz saxophonist Joshua Redman with the artistry of the H&H Orchestra, playing selections from the Baroque era.

Classical Valentine

Friday, February 11 at 8:00 p.m.
Sunday, February 13 at 3:00 p.m.

BEETHOVEN: Symphony No. 5
SCHUBERT: Symphony No. 1
BEETHOVEN: Overture to *Creatures of Prometheu*
Ivor Bolton, conductor

Beethoven's Fifth Symphony reveals the composer's personal struggle and ultimate triumph over his increasing deafness. Schubert's elegant Symphony No. 1 rounds out the program.

Favorites from Bach's Library

Friday, March 17 at 8:00 p.m.
Sunday, March 19 at 3:00 p.m.

PERGOLESI arr. Bach: Stabat Mater
HANDEL: *Armida abbandonata*
J.B. BACH: Suite in G Minor
Christopher Hogwood, conductor
Dominique Labelle, soprano
Marietta Simpson, mezzo-soprano

H&H commemorates the 250th anniversary of J.S. Bach's death with a program highlighting works by composers whose works he considered important in his collection.

Subscribers receive a 10% discount off the full price of additional single tickets.

At New England Conservatory's Jordan Hall

Britten: Ceremony of Carols
Thursday, December 16 at 8:00 p.m.
Sunday, December 19 at 3:00 p.m.

John Finney, conductor
Carol Baum, harp

Experience the sounds of the holiday season on a more intimate scale in this special concert including Britten's Ceremony of Carols *with choral works by Bach, Schütz, and a world premiere by Daniel Pinkham.*

Classical Masters: Mozart & Haydn
Friday, February 25 at 8:00 p.m.

HAYDN: *Theresa* Mass
MOZART: "Ave Verum Corpus"
Paul McCreesh, conductor

H&H continues its annual tradition of pairing two Classical greats, Mozart and Haydn. Paul McCreesh, one of today's most exciting and innovative young British conductors, leads the H&H Orchestra and Chorus in this varied program.

Schubert/Brahms
Friday, April 7 at 8:00 p.m.

BRAHMS: *Neue Liebeslieder Waltzer*;
Schubert works to be announced.
Harry Bicket, conductor

Enjoy an evening devoted to the genius of Johannes Brahms and Franz Schubert. Harry Bicket, known worldwide for his work in symphonic and operatic repertoire, leads the H&H Chorus in this program of enchanting music.

"Vivaldi and His Violins"
Thursday, April 27 at 8:00 p.m.
Four Seasons at Old South Church
Friday, April 28 at 8:00 p.m.
Solos, duos, trios at Old South Church
Saturday, April 29 at 3:00 p.m.
Four Seasons at NEC's Jordan Hall
Sunday, April 30 at 3:00 p.m.
L'estro Armonico at NEC's Jordan Hall

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• **Ethnic Recital Programs** feature H&H singers of diverse backgrounds in programs of classical music and folk songs representing the artists' ethnic traditions.

• **Participatory Youth Concerts** pair high school choruses with the H&H Orchestra and Chorus for performances in local communities.

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Conductor's Circle

The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their commitment to Baroque and Classical music by donating $1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and period-instrument orchestra and a national leader in Historically Informed Performance.

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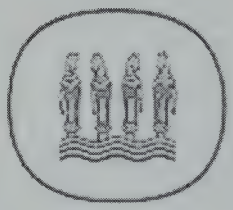

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